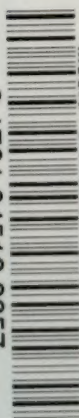


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MUSIC - UNIVERSITY OF TORONTO

Glinka, Mikhail Ivanovich
[Recuerdos de Castilla]
Souvenir d'une nuit d'été
Nouv. éd., rev. et corr.

M
1045
G56R3

Изданія М. П. БЕЛЯЕВА въ Лейпцигѣ

СОБРАНІЕ СОЧИНЕНІЙ
М. И. ГЛИНКИ

НОЧЬ ВЪ МАДРИДѢ
ДЛЯ ОРКЕСТРА

COLLECTION DES ŒUVRES DE
M. GLINKA
SOUVENIR
D'UNE NUIT D'ÉTÉ À MADRID
POUR GRAND ORCHESTRE

Partition d'orchestre

1901
3008

Edition M. P. BELAÏEFF, Leipzig



Souvenir d'une Nuit d'été à Madrid.

Fantaisie

sur des thèmes espagnols
pour grand Orchestre

composée
par

M. Glinka.

Nouvelle Edition

revue et corrigée
par

N. Rimsky-Korsakow et A. Glazounow.

Partition d'orchestre	Pr. M.320
La même, petit in-8°	Pr. „ 80
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Réduction pour Piano à quatre mains par A. Winkler. Pr. M.2.—

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M. P. Belaïeff, Leipzig.

1901

Примѣчаніе.

Замѣчаніе бывшее въ прежнемъ изданіи при цифрѣ [4] „On peut doubler la clarinette par une harpe jusqu'au signe ♪“ относящееся всего лишь къ восьми тактамъ, редація рѣшила уничтожить, такъ какъ партія арфы въ партитурѣ не имѣется.

Н. Римскій-Корсаковъ.
А. Глазуновъ.

Примѣчаніе.

Въ предлагаемомъ изданіи темпы и метрономическія указанія проверены и дополнены согласно съ установившимися традиціями исполненія.

Н. Римскій-Корсаковъ.
А. Глазуновъ.

Observation.

Les éditions précédentes portaient sous le chiffre [4] l'indication suivante: „On peut doubler la clarinette par une harpe jusqu'au signe ♪“. Cette indication ne se rapportant qu'à huit mesures, la rédaction a décidé de la supprimer, d'autant plus que la partie de harpe manque dans la partition.

N. Rimsky-Korsakow.
A. Glazounow.

Observation.

Dans la présente édition, les tempi et les indications métronomiques ont été contrôlés et complétés conformément aux traditions d'exécution bien établies.

N. Rimsky-Korsakow.
A. Glazounow.

Anmerkung.

Die Redaktion hat beschlossen, die in der früheren Ausgabe bei der Ziffer [4] sich findende Bemerkung: „On peut doubler la clarinette par une harpe jusqu'au signe ♪“ — welche sich zudem nur auf acht Takte bezieht — fortzulassen, da es eine Harfenpartie in der Partitur nicht giebt.

N. Rimsky-Korsakow.
A. Glasunow.

Anmerkung.

In der vorliegenden Ausgabe sind die Tempobezeichnungen und metronomischen Angaben entsprechend den feststehend gewordenen Traditionen der Ausführung berichtigt und vervollständigt worden.

N. Rimsky-Korsakow.
A. Glasunow.

M
1045
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Souvenir d'une Nuit d'Été à Madrid.

Fantaisie.

M. Glinka.

Allegro moderato. M.M. ♩ = 160.

2 Flauti.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

I. II in D.
4 Corni

III. IV in E.

2 Trombe in F.

Trombone basso.

Timpani in A. E.

Triangolo.

Castagnetti.

Tamburo.

Piatti e Cassa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro moderato. M.M. ♩ = 160.

1

pizz.

2

Ob. *mf* *mf* *p* *dim.* *pp*

Cl. *mf* *a2.* *p* *p*

Fag. *p dolce*

Viol. *arco* *mf* *p* *mf* *sur la 3^{me} corde* *p*

p *pp*

p *sur la 2^{me} corde*

2

3

Fl. *p*

Ob. *p*

Cl. *a2.* *pp* *p*

Fag. *p*

Viol. *pizz.* *arco* *sur la 3^{me} corde* *pizz.* *sur la 4^{me} corde* *pizz.*

p

3

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Fag. *mf* *p*

Cor. III. IV. *p*

Viol. *pizz.* *p* *pizz.* *p*

pizz. *p* *pizz.* *p*

pizz. *p* *pizz.* *p*

pizz. *p* *pizz.* *p*

pizz. *p* *pizz.* *p*

Fl. *pp* *perd.*

Ob. *pp* *perd.*

Cl. *pp* *perd.*

Fag. *pp* *perd.*

Viol. *pp*

pp

pp

pp

pp

pizz. *p* *pp*

4 Più mosso. $\text{♩} = 63$.

Cl. I. *mf*

Fag. *p*

Cor. III. IV. *p*

Tr. bnc. *pp*

Viol. *pizz.*

p pizz.

p pizz.

pizz.

p pizz.

glissando

glissando

4 Più mosso. $\text{♩} = 63$.

Fl. 5 La Jota.

Cl. *p*

Cor. I. *pp*

Triang. *pp*

Cast. *p*

arco

Viol. *p leggiero*

arco

p leggiero

div. arco

p

p

p

5

Fl. I.

Cl. I.

Cor. I.

Triang.

Cast.

Viol.

staccato assai

Fl.

Cl.

Cor.

Triang.

Cast.

Viol.

Fl. I.

Cl. I.

Cor. I.II.

Triang.

Cast.

Viol.

Fl.

Cl.

Cor. I.II.

Tr. bne.

Triang.

Cast.

Viol.

mf

p

p pizz.

p pizz.

p

arco

mf

sempre pizz.

p

0

Fl. *mf*

Ob. *p*

Cl. *mf*

Fag. *mf*

Tr-bnc. *mf*

Viol.

7

Fl. *mf dolce*

Cl. *mf dolce*

Fag. *mf dolce*

Viol. *p spiccato assai*

pizz.

7

Fl. Cl. Fag. Viol. Cello/Double Bass

1. 2.

mf

arco

mf

1. 2.

Ob. Cl. Fag. Cor. Tr-bne. Viol. Cello/Double Bass

p

mf

p

mf

p

pizz.

p

pizz.

p

8

Punto Moruno.
Più lento. M.M. ♩ = 126.

Cl.

Fag. *ff*

Timp. *ff*

Viol.

arco

p arco

sur la 4^{me} corde

sur la 4^{me} corde

sur la 3^{me} corde

p

8

Più lento. M.M. ♩ = 126.

Ob.

Piatti soli.

I.

mf

p spiccato assai

p pizz.

pizz.

mf dolce

Ob.

Piatti.

Viol.

Fl.

Ob.

Cl.

Fag.

Cor. III.

Tr-be.

Tr-bne.

Piatti.

Viol.

9

Fl.

Ob.

Cl.

Fag.

Cor. I, II.

Tr-be.

Tr-bne.

Piatti.

Viol.

9

3005

Fl. *mf*

Ob. *mf*

Cl. a2.

Fag. a2. *mf*

Cor. *mf* *p*

Tr-be.

Tr-bne. *mf* *p*

Timp.

Piatti. *p*

The musical score is written for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts begin with a melodic line marked *mf*. The Clarinet (Cl.) and Bassoon (Fag.) parts enter with a rhythmic pattern marked *a2.* and *mf*. The Horn (Cor.) and Trombone (Tr-bne.) parts enter later with a melodic line marked *mf* and *p*. The Trumpet (Tr-be.) part is silent. The Timpani (Timp.) part is silent. The Cymbals (Piatti.) part enters with a rhythmic pattern marked *p*. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

Seguidillas Manchegas.

10

M. M. ♩ = 144.

a 2.

poco accelerando

The musical score is arranged in two systems. The first system (measures 1-10) includes staves for strings, woodwinds, brass, and percussion. The second system (measures 11-20) continues the same instrumentation. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music is in a traditional musical notation style with various dynamics and articulations.

Dynamics include *p* (piano), *ff* (fortissimo), and *arco* (arco).

The *Tamburo* part is marked with *p* and *ff*.

The score is divided into two systems, each starting with a measure number **10** in a box.

The tempo is marked *poco accelerando* at the beginning and end of the page.

The tempo is marked M. M. ♩ = 144.

The key signature is one flat (B-flat).

The time signature is 2/4.

The score is written in a traditional musical notation style with various dynamics and articulations.

poco accelerando

10

M. M. ♩ = 144.

This page of musical notation is for a piano piece, featuring multiple staves. The notation includes treble and bass clefs, key signatures (three sharps), and various musical notations such as notes, rests, and dynamic markings. The piece is divided into measures by vertical bar lines.

Key markings include:

- staccato* (written above the first staff in the third measure)
- a 2.* (written above the second staff in the second measure)
- a 2.* (written above the fourth staff in the second measure)

The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex musical composition.

This page of musical notation, numbered 17 in the top right corner, contains a complex arrangement of staves. The notation is organized into three main systems, each spanning three staves. The first system (top) consists of four staves: the first three are treble clefs and the fourth is a bass clef. The second system (middle) consists of three staves, all treble clefs. The third system (bottom) consists of four staves: the first three are treble clefs and the fourth is a bass clef. The key signature for all staves is three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings. In the first system, the first three staves have notes with accents (v) and slurs. The fourth staff has a measure marked 'a 2.'. The second system features a continuous stream of eighth notes in the first staff, while the other two staves are empty. The third system shows more complex rhythmic patterns, including sixteenth notes and eighth notes, across all four staves. The paper is aged and yellowed, with some visible wear and tear.

11

a 2.

11

Fl. *pdolce*

Ob.

Cl. *mf* *a 2.*

Fag. *p*

Cor. III. IV. *mf*

Viol. *mf* *vibrato* *pdolce*

p

mf

mf

mf

mf

Fl. *I.* *p*

Cl. *a 2.*

Fag. *a 2.* *p*

Cor. III. IV. *p*

p

p

p

p

p

p

pizz.

p

pizz.

p

[illegible]

[13] Seguidillas Manchegas.
Meno mosso ♩ = 126.

13 Segnatura di Re maggiore.
Meno mosso ♩ = 126.

pp dolce
sur la 4^{me} corde
arco
pp

Fag. *a 2.*

Viol.

p

arco *staccato assai*

p *arco* *p*

Ob.

Fag.

Viol.

mf

vibrato

mf *arco* *mf*

Ob.

Viol.

[illegible]

1

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '1' in the top right corner. It contains ten staves of music, arranged in two groups of five. The notation is written in a cursive, handwritten style. The first group of five staves (top) features treble clefs and a key signature of three sharps (F#, C#, G#). The second group of five staves (bottom) features bass clefs and the same key signature. The music includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The notation is dense and fills most of the page.

poco accelerando

15 ♩ = 144.

23

Fl. a2. mf a2. f pp

Ob. mf a2. f pp

Cl. mf a2. f pp a2. mf dolce

Fag. mf a2. f pp

Cor. sf

Tr-bne. sf

Timp. sf

Viol. p f sf → pp

f arco

poco accelerando f

15 ♩ = 144.

Cl. p

Cor. p

Viol. p

sur la p dolce p

1.
Fag. *dolce*
p *f*
p *f*
p *f*
p

Cor.

3^eme corde

Viol.

mf sur la 2^eme corde

a 2.
Fl.

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor.

Tr-be. *a 2.* *sf*

Tr-bne.

Timp. *tr* *sf* *tr* *sf* *tr* *sf*

Tamb. *tr* *sf* *tr* *sf* *tr* *sf*

Viol. *ff*

ff

26

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be.

Tr-bne.

Timp.

Tamb.

Viol.

Viola

Cello/Bass

f, *sf*, *pp*, *dolce*

Ob.

Cl.

Fag.

Cor. I. II.

Viol.

pp

cresc.

cresc.

mf

p

mf

mf

Fl.

Ob.

mf

Cl.

mf

Fag.

mf

Cor. I. II.

mf

Tr-be.

Tr-bne.

mf

Piatti soli.

Viol.

mf

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be.

Tr-bne.

Timp.

Piatti.

Viol.

sur la 4^{me} Corde

1.

1.

18

1. 2. Più mosso.

Triang.

spiccato assai

cresc.

1. 2. Più mosso.

18

♩. = 69.

ff

cresc.

p

cresc.

cresc.

cresc.

cresc.

ff

pp

sf

cresc. assai

pp

sf

cresc. assai

pp

sf

Triang.

Cast.

Tamb.

Piattie e Cassa.

f

ff

arco

f

ff

arco

f

ff

arco

f

ff

arco

f

ff

♩. = 69.

This page of musical notation, page 31, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), and *assai* (very). The notation is arranged in a system of staves, with some staves featuring complex musical notation including notes, rests, and dynamic markings. The page is numbered 31 in the top right corner.

This page contains a musical score for a piano, likely a concert piece. The notation is arranged in two systems of staves. The top system consists of five staves, and the bottom system consists of five staves. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), and *sf* (sforzando). The score is marked with a first ending bracket (1.) in the upper right section. The notation is complex, with many notes and rests, and the dynamic markings are used to indicate the volume and intensity of the music.

[illegible]

This musical score is written for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score is organized into systems of staves. The first system consists of five staves, with the first four being melodic lines and the fifth being a bass line. The second system also consists of five staves, with the first four being melodic lines and the fifth being a bass line. The third system includes a percussion part labeled "Tamb." and "Piatte Cassa." (Tambourine and Small Drum) on the first staff, followed by four melodic staves. The fourth system consists of five staves, with the first four being melodic lines and the fifth being a bass line. The score is written in a style typical of 19th-century musical notation, with various note values, rests, and dynamic markings such as *ff* (fortissimo) and *tr* (trill).

This page of musical notation, page 35, contains 15 staves of music. The notation is written in a system with a key signature of two sharps (F# and C#) and a time signature of 3/4. The staves are arranged in a single system, with the first staff being a treble clef and the remaining staves being a combination of treble and bass clefs. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and dynamic markings such as *p* (piano) and *f* (forte). The notation is complex, with many notes beamed together and various musical symbols indicating phrasing and articulation. The page is numbered 35 in the top right corner.

36

3005

20

(♩ = 160)

This musical score page contains 12 staves of music, organized into two systems of six staves each. The key signature is two sharps (F# and C#), and the tempo is marked as quarter note = 160. The score begins at measure 20, indicated by a boxed '20' and the tempo marking. The first system (measures 20-23) features a complex texture with multiple melodic lines in the upper staves and sustained chords in the lower staves. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). The second system (measures 24-27) continues the development, with the lower staves featuring prominent *ff* (fortissimo) passages. The score concludes at measure 27, marked by a boxed '20' and the tempo marking '(♩ = 160)' at the bottom left.

M
1045
G56R3

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Music

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